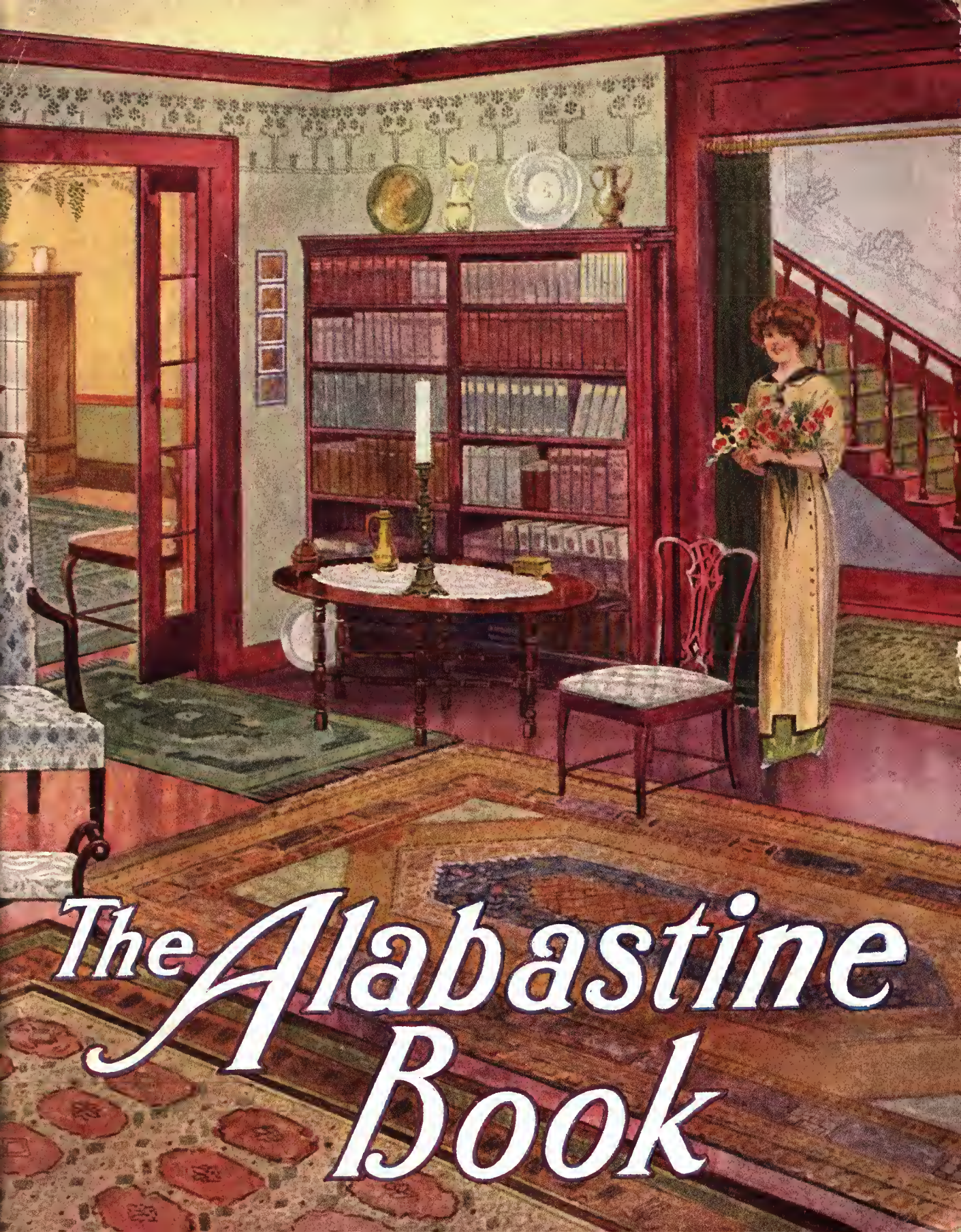

The Alabastine
Book

A Message
to the Home Lover

This little book carries a message of beauty, health and economy to the home lover. It is a practical, sensible plea for better wall decoration. It is a plea for color harmony and designs that express higher ideals of art and greater refinement of taste. It is the true story of the best decorating materials produced.

The artist-designers who have prepared the plans in this book have had long years of training in this country and abroad. They are constantly studying the most notable interior decorating produced besides originating new styles which express the advanced taste and meet the modern requirements of the American home lover.

If there are questions which you would like to ask about your own decorating, or the decorating of your church, or school or club or other building, remember this Department is maintained expressly to help you and your decorator reproduce in your home, or on the walls in which you are interested, the best ideas of the Master Decorators of our time.

Department of Design
Alabastine Company
Grand Rapids, Michigan

Beautiful Walls Durable and Sanitary

Planning for the new decorating is not an easy task. A considerable amount of thought and care must be expended to avoid unsatisfactory combinations of color and designs which become tiresome and which are not strictly appropriate. The decorator who has your best interests at heart will spend a good deal of time beforehand in going over with you each room in the house which is to be decorated. He will study the relative positions of the rooms, the way in which one room opens upon another; he will study the lighting, size, windows and doorways. If he does not take time to do this you are apt to be disappointed in the finished decorating. This is a tiring piece of work at best and every housewife wants it done right the first time.

We have been authorities on Interior Decorating for over a quarter-century. We have one of the largest and best equipped plants in the country. The reason we manufacture Alabastine and urge the housewife and property owner to use Alabastine in preference to all other decorating material is because Alabastine is the highest grade wall coating possible to produce. It is the easiest material to prepare and put on the walls. It has the best appearance on the walls and it keeps in good condition the longest, and pound for pound it goes further than any other material, therefore it is the most economical.

During the last ten years people everywhere have begun to realize that plain, soft tints are the most satisfying in every room in the home. Furniture, curtains, pictures, rugs are made more attractive by plain backgrounds of harmonious tints bordered here and there by artistic stencil designs. For years artists and architects have been emphasizing the value of plain tinted walls. Today men and women of good taste are demanding an exchange of the many-colored garlands and striped effects of old-fashioned wall papers for the delightfully clean, cheerful and truly artistic Alabastine walls.

From the color plans on the following pages you will see how many beautiful effects can be produced with Alabastine tints and stencils. With no other material can the housewife so adequately express her own ideas and tastes in her home surroundings. At the very least expense you may have a dainty French grey bedchamber ornamented by garlands of pink roses to match your cretonne curtains and coverings. Or, you may have a delightful sunshine room done in cheerful yellow. Each room should harmonize with the room next to it so that there will be no clash of color when doors are thrown open.



The children's room may be made expressly theirs by using the bright tones and picturesque stencil patterns that children delight in.

Besides being beautiful, the right color scheme, as everyone knows, has a direct effect upon the temperament of the people in the home. Glaring, crude colors have produced many cases of "nerves." When the decorating is done it must satisfy for a year or more and nothing can be more exasperating or trying to the temper of the housewife than to have to endure day after day some ugly color or harsh design which spoils the effect of other furnishings and appears to her as a constant advertisement of somebody's neglect or uncultivated taste.

The Alabastine Department of Design has been conducted for years to give the home owner as well as the practical decorator new ideas, good suggestions and reliable help which they could only otherwise secure by employing high-priced designers. Thousands of people each season take advantage of our offer to supply color plans, made to order, for any room that is to be decorated with Alabastine, free of all charge. There are many more thousands who will be only too glad to avail themselves of this practical service when they know how satisfactory and valuable it is.

Alabastine Company, Grand Rapids, Michigan

Why Alabastine is preferred to wall paper

In the first place, when you choose wall paper you must select one of many stock patterns, printed by the thousand rolls and sold regardless of entire appropriateness. It is very annoying to the woman who likes to be exclusive to find the paper selected for her living-room in some one else's hall or bedroom. What she considered expressly adapted to her principal room someone else used entirely differently, so that all the exclusiveness and idea of good taste is lost.

In studying the work of the best mural decorators, we find the most pleasing examples of their handiwork are the delicately tinted walls, not covered all over by some flashy floral design or conventionalized garlands and pots of flowers and woodland scenery, but, here and there, a panel, a good border, leaving plain, clear spaces for pictures and furniture and restfulness to the eye. Nothing is more confusing than a large figured wall paper pattern as a background for pictures and bric-a-brac. There is such a clash of outline and color the senses receive no satisfaction. Then again, the woman of ideas wishes to express her own individuality, but she wants that expression to please others also. It is most difficult to select a wall paper pattern which, used in a certain room, will appeal to three or four people in the same way. That is why well-dressed men and women invariably choose plain materials for their every-day suits and gowns.

There is another point of view. At the time you purchase your wall paper, a Chinese Chippendale pattern may please you very much. After it is on the walls you become tired of it and are sorry you did not select something in an Old English paper in Jacobean style. Then a bright French paper of the Louis XIV period, with Marie Antoinette ribbon running through, will take your fancy, but all these too expressive designs become tiresome when you must live with them day after day. Birds and Garlands and English chintz get on your nerves, but the plain, soft toned wall with a good stencil pattern in the right place is always in good taste, is always restful to the eye and soothing to the nerves. Then, you must remember, wall paper is easily torn in places by moving furniture and this is hard to repair without having part of the wall re-papered.

Germs Lodge Behind Wall Paper

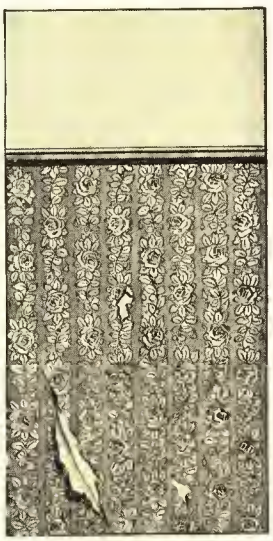
Wall paper, as everyone now knows, collects germs, breeds disease and spreads contagion. Wall paper has been barred from schools and hospitals, and special laws have been passed in cities like New York regulating the use of wall paper in residences. In hospitals this unsanitary covering has been utterly condemned. Wall paper is put on the walls with animal glue or paste and this, your physician will tell you, is an excellent breeding ground for germs.

Alabastine, which is prepared from native alabaster mixed with the finest of German pigments to obtain the exquisite Alabastine tints, is absolutely sanitary.

The home decorated with Alabastine is a clean, sweet and wholesome place in which to live.



Alabastine



Wall Paper

Alabastine Company, Grand Rapids, Michigan

Why Alabastine is far Superior to kalsomine

There are many kinds of kalsomine on the market today under many different names. The housewife and property owner must bear in mind that Alabastine is not kalsomine, and cannot be compared with it in any way. Remember the name when you order, and see that Alabastine is delivered for your job—not kalsomine. Then you can feel assured of the results. Good decorators never have trouble with Alabastine. Alabastine is made of native alabaster as the principal ingredient. No other material has been discovered or prepared which gives the same soft, smooth, velvet-like appearance to the walls. For many years other manufacturers have endeavored to imitate this desirable texture appearance, but without success. The difference between an Alabastine wall and a wall tinted with kalsomine of any kind, is apparent to every one who glances at the two wall surfaces. One is ordinary with an unfinished look. But the Alabastine wall makes you think that one of the old mural decorators must have stepped in and covered your walls with the secretly made tints from his celebrated palette. Indeed, so fine a material is Alabastine to work with, that beautiful pictures have been painted with it by professional artists.

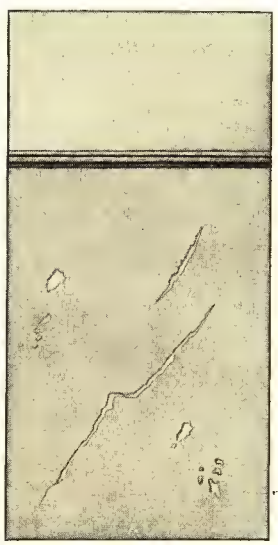
Michael Angelo was the greatest of all mural artists. His wonderful work on the walls and ceilings of old cathedrals and palaces attract thousands of travellers every season to Florence and other Italian cities. If Michael Angelo came to earth today he could find no better medium for expressing his artistic fancies than Alabastine, the beautiful water color wall tinting.

Kalsomine of whatever grade or name is bound to chip, peel and rub off soon after the decorating is done. No amount of glue can prevent this, but the very nature of Alabastine is to adhere to the walls, although in redecorating you will have no difficulty in washing off the old Alabastine tinting, if you desire. However, one of the economical features of Alabastine is this: a wall once properly decorated with Alabastine need not be washed to receive the new Alabastine tinting. The second and third and fourth tint can be put on directly over the first and there will be no chipping or peeling. We can send you a sample showing sixteen tints of Alabastine put on one over the other and you cannot make a chip on the surface. This is a great saving, not only in the cost of the labor required to wash off the walls, but in the saving of muss which decorators always make in doing this work.

Increases Property Values

Owners of rented homes and apartment buildings use Alabastine because its beauty enhances the value of the property, and because it is more durable than any other material. The walls decorated with Alabastine keep in good condition longer than walls decorated in other ways. It gives to the incoming tenant a greater appreciation of the property. People recognize Alabastine tints on the walls and know that the highest grade wall coating possible to produce has been selected by the landlord.

Every woman is proud of a room done in Alabastine, for no more exclusive or artistic material can be procured for any decorating work.



Kalsomine

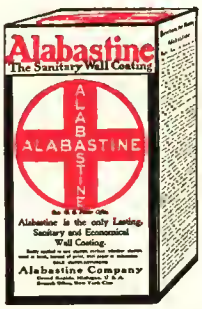


Alabastine

Alabastine Company, Grand Rapids, Michigan

Alabastine and Alabasco

How to keep your decorating clean and bright



Alabastine comes in dry powder form already to use — simply mix with cold water.

Some people during the past two or three seasons have been using washable paint on the walls of their homes so that they could wash the walls when soiled. Washable paint is used with great success in schools, hospitals, libraries, stores, clubs, hotels and other public buildings where a force of men is kept to do the cleaning in an expert way. For the home we have found that it is not practical to use washable paint for ceilings and upper walls. The housewife cannot wash her ceilings and upper walls. This is the work of an expert. Moreover, to paint all walls and ceilings adds a great deal to the cost of decorating without giving any benefits. It is also a fact that a great deal of the so-called washable paint is not really washable. Even with the most careful sponging the housewife finds the soap and water leave a lighter streak which ruins the decoration.



Alabasco comes in liquid form ready for use without mixing.

We, with our quarter-century of experience in solving decorating problems, did not place on the market our washable paint, Alabasco, until it had been thoroughly tested by many decorators on all sorts of walls in all tints and in all climates. After we had proved that Alabasco was a genuine washable wall paint, we gave it to the housewife for the home and suggested its most practical and economical use. Alabasco is now used in homes all over the country, in schools, theatres and all kinds of public buildings with unfailing success.

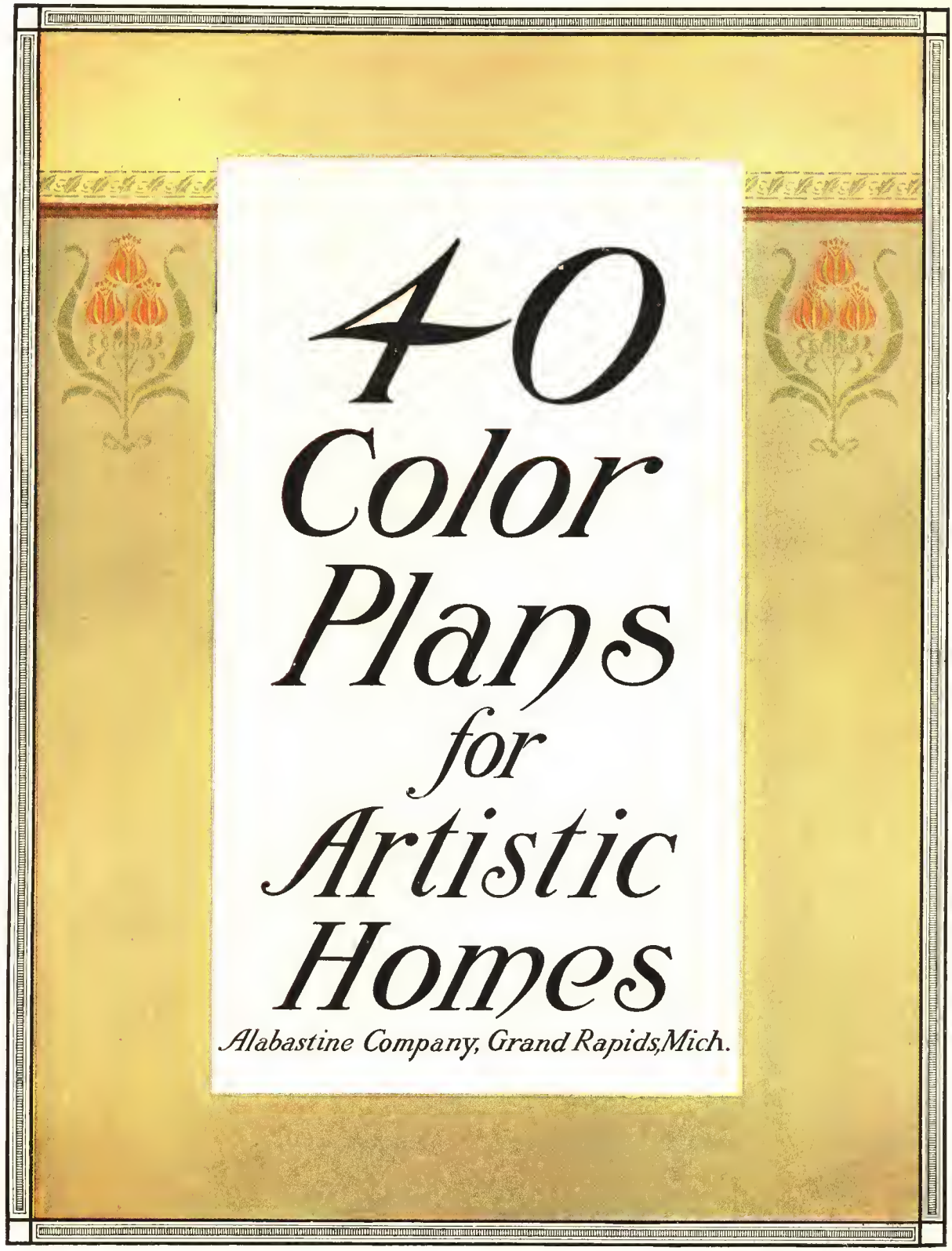
Wash the soiled places

As we have said above, in the home we do not advise the use of Alabasco for ceilings and upper walls. Washable paint is more expensive than Alabastine and it is not at all desirable to wash ceilings and upper walls in the home. The ideal decorating combination for the home is Alabastine used with Alabasco. Use Alabastine for all ceilings and for nearly all upper side walls. Then paint the walls below the chair or plate rail in dining room and hall with Alabasco. Put Alabasco along the stairway where children put their hands and in the bathroom and nursery. Use it in the kitchen and for all cupboards. These are the places the housewife can easily sponge off with soap and water. And these are the only practical places in the home to paint with washable paint.

By using Alabasco in this way, as shown on pages ten and eleven and on the other color pages, all your decorating can be kept uniformly bright and fresh and there will be no disfiguring spots and soiled places on the lower walls. Using Alabasco as we have advised costs very little extra and has proven most successful in the thousands of homes where it has been used during the last few seasons. Alabasco, like Alabastine, comes in a wide variety of soft, beautiful flat tints, so that you can use the combination of Alabastine and Alabasco with perfect color harmony throughout.

If your dealer does not handle Alabastine or Alabasco write us and we will send the name of the nearest dealer who can supply you.

Alabastine Company, Grand Rapids, Michigan


40
Color
Plans
for
Artistic
Homes
Alabastine Company, Grand Rapids, Mich.



Specifications

Bed Room

Ceiling No. 26 Alabastine.
Wall No. 31 Alabastine.
Stencil No. 443 in No. 16 for leaves, 1 part No. 6 and 4 parts No. 2 for flowers.

Living Room

Ceiling No. 52 Alabastine.
Wall No. 29 Alabastine.
Stencil No. 351 in 2 parts No. 16, 1 part No. 7.

Dining Room

Ceiling No. 26 Alabastine.
Wall No. 48 Alabastine.
Stencils Nos. 455 and 445 in 2 parts No. 16, 1 part No. 7 and No. 10.
Dado No. 612 Alabasco.

Kitchen

Ceiling No. 26 Alabastine.
Wall No. 23 Alabastine.
Stencils Nos. 757 and 739 in No. 16.
Dado No. 630 Alabasco.

It is impossible to reproduce in ink in a printed book the beautiful, smooth, solid tones of Alabastine. These interior illustrations are merely suggestive. Our actual samples show the genuine Alabastine tints.

Specifications

Sleeping Porch

Ceiling No. 26 Alabastine.
Wall 1 part No. 24, 1 part No. 23 Alabastine.
Stencil No. 454 in 2 parts No. 16, 1 part No. 7 for leaves and No. 6 for flowers.

Alabastine is used on plaster, wood, brick, canvas, metal or wallboards with the best results.

Bed Room

Ceiling white Alabastine.
Wall No. 20 Alabastine.
Stencils Nos. 436 and 437 in 1 part No. 14, 1 part No. 97.

Living Room

Ceiling 1 part No. 26, 1 part No. 52 Alabastine.
Wall 1 part No. 3, 1½ parts No. 18, 2 parts white Alabastine.
Stencil No. 410 in 1 part No. 14, 1 part No. 97.

Hall

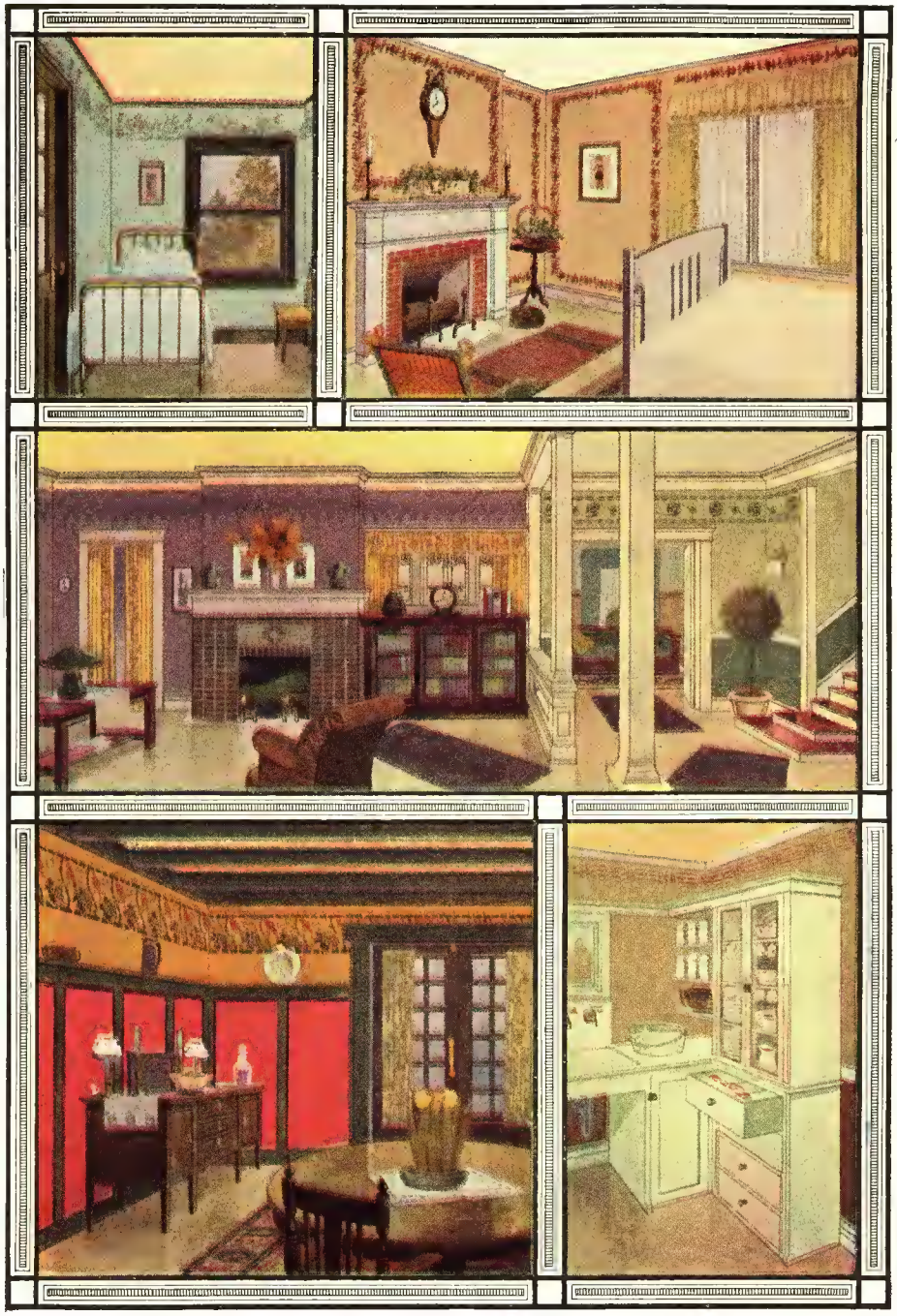
Ceiling 1 part white, 1 part No. 23 Alabastine.
Wall No. 49 Alabastine.
Dado 1 part No. 620, 1 part No. 634 Alabasco.
Stencil No. 431 in 2 parts No. 16, 1 part No. 7.

Dining Room

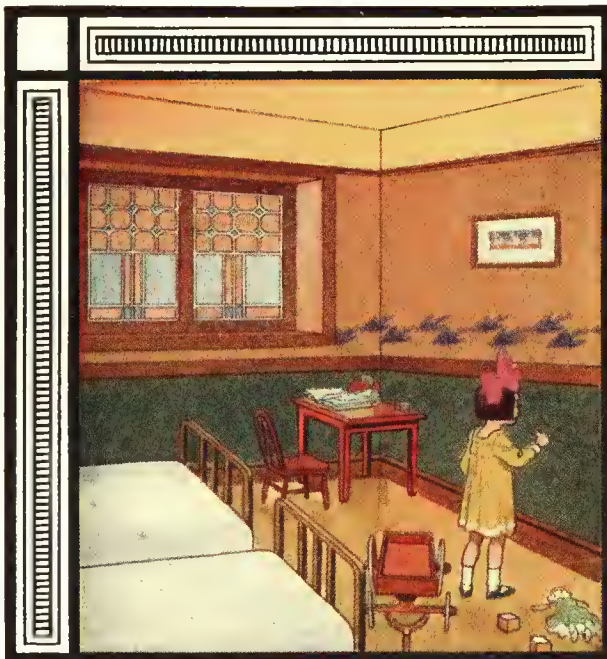
Ceiling No. 52 Alabastine.
Upper third of wall No. 15 Alabastine P. D. A.
Lower two-thirds of wall No. 624 Alabasco.
Stencil No. 434 in No. 14 for birds and 2 parts No. 16, 1 part No. 7 for leaves.

Kitchen

Ceiling No. 610 Alabasco.
Wall 1 part No. 620, 1 part No. 633 Alabasco.
Stencil No. 201 in No. 612.



Alabastine Company, Grand Rapids, Michigan











Nursery

Ceiling No. 52 Alabastine.
Wall No. 29 Alabastine.
Dado 1 part No. 620, 1 part No. 634 Alabasco.
Stencil No. 457 in No. 2 Alabastine P. D. A.

Dining Room

Ceiling 1 part No. 26, 1 part No. 52 Alabastine.
Wall 1 part No. 24, 1 part No. 48, 2 parts No. 29 Alabastine.
Dado No. 634 Alabasco.
Stencil 306 in 2 parts No. 16, 1 part No. 7 Alabastine P. D. A.

Bath Room

Ceiling white Alabasco.
Wall No. 632 Alabasco.
Dado No. 630 Alabasco.

Bed Room

Ceiling and frieze in No. 20 Alabastine.
Wall in 1 part No. 24, 1 part No. 48 Alabastine.
Stencils No. 393 and No. 399 in No. 16 for leaves and No. 1 for ribbon and flowers.



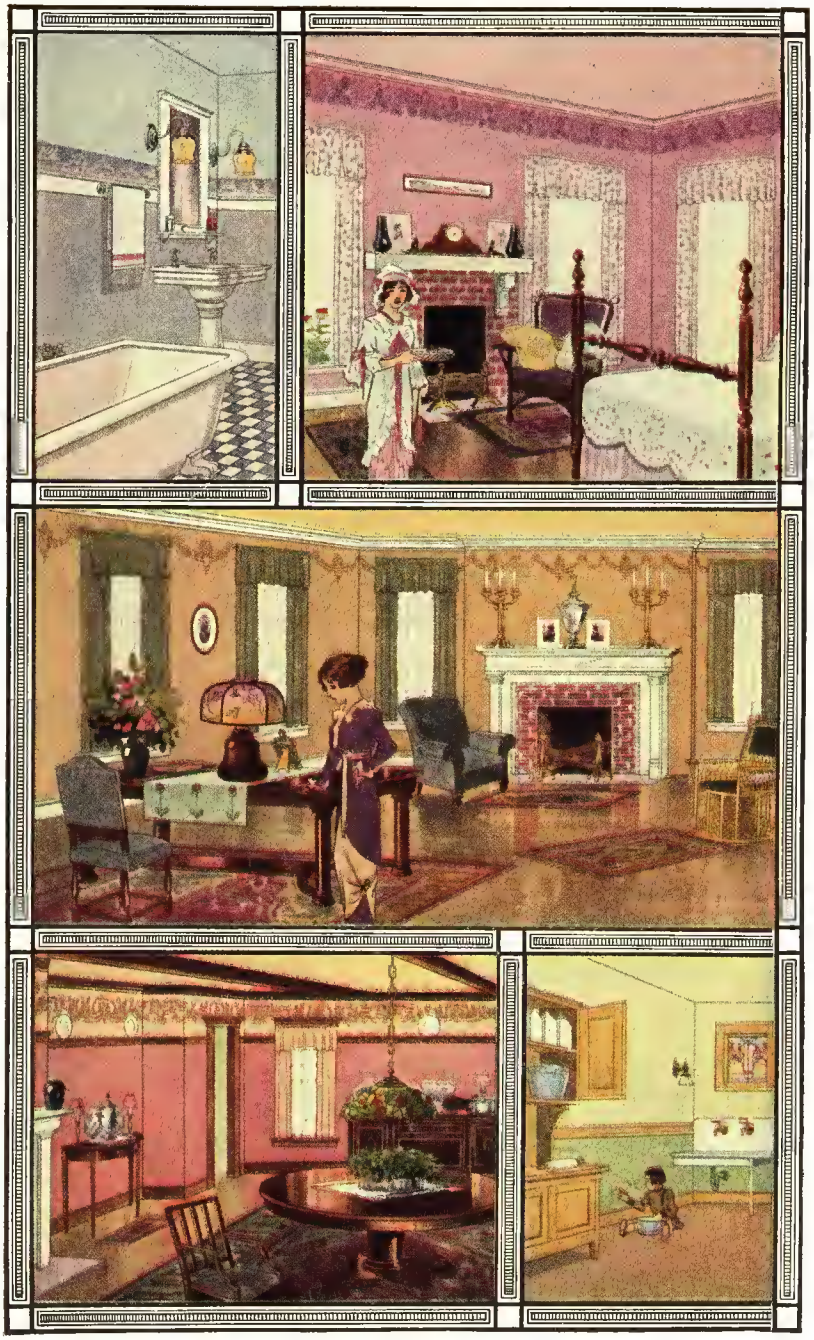
Living Room

Ceiling No. 22 Alabastine.
Wall 8 parts No. 2, 1 part No. 7 Alabastine P. D. A.
Stencil No. 392 in No. 98 and No. 15.

Hall

Ceiling in No. 26.
Wall in No. 48.
Dado in Alabasco 1 part No. 620, 1 part No. 612.

Specifications for Use of Alabastine and Alabasco



Specifications

Bath Room

Ceiling and wall 1 part No. 24, 1 part white Alabastine.

Dado 632 Alabasco.

Stencil No. 427 in 2 parts No. 16, 1 part No. 7 Alabastine P. D. A.

Bed Room

Ceiling 1 part No. 20, 1 part white Alabastine.

Wall 5 parts No. 21, 1 part No. 28 Alabastine.

Stencil No. 430 in No. 6 for flowers and No. 16 for leaves.

Living Room

Ceiling No. 52 Alabastine.

Wall 1 part No. 29, 1 part No. 48 Alabastine.

Stencil No. 133 in No. 97.

Dining Room

Ceiling No. 52 Alabastine.

Wall or upper third 2 parts No. 32, 1 part No. 48 Alabastine.

Wainscoting or lower two-thirds No. 622 Alabasco.

Stencil No. 429 in No. 97.

Kitchen

Ceiling and wall 1 part No. 620, 1 part No. 633 Alabasco.

Dado 1 part No. 633, 1 part No. 634 Alabasco.

Specifications

Nursery Room

Ceiling and frieze 1 part No. 26, 1 part white Alabastine.

Wall 1 part No. 22, 1 part No. 28 Alabastine.

Stencil 760 in No. 2 and No. 15.

Bed Room

Ceiling white Alabastine.

Wall No. 52 Alabastine.

Stencil No. 610 in 4 parts No. 2, 1 part No. 6.

Living Room

Ceiling No. 23 Alabastine.

Wall 4 parts No. 1, 1 part No. 7 Alabastine.

Dining Room

Ceiling 1 part No. 26, 1 part No. 52 Alabastine.

Upper third of wall 5 parts No. 13, 1 part No. 17 Alabastine.

Lower two-thirds of wall 6 parts No. 16, 1 part No. 7 Alabastine.

Stencil No. 451 in No. **97.**

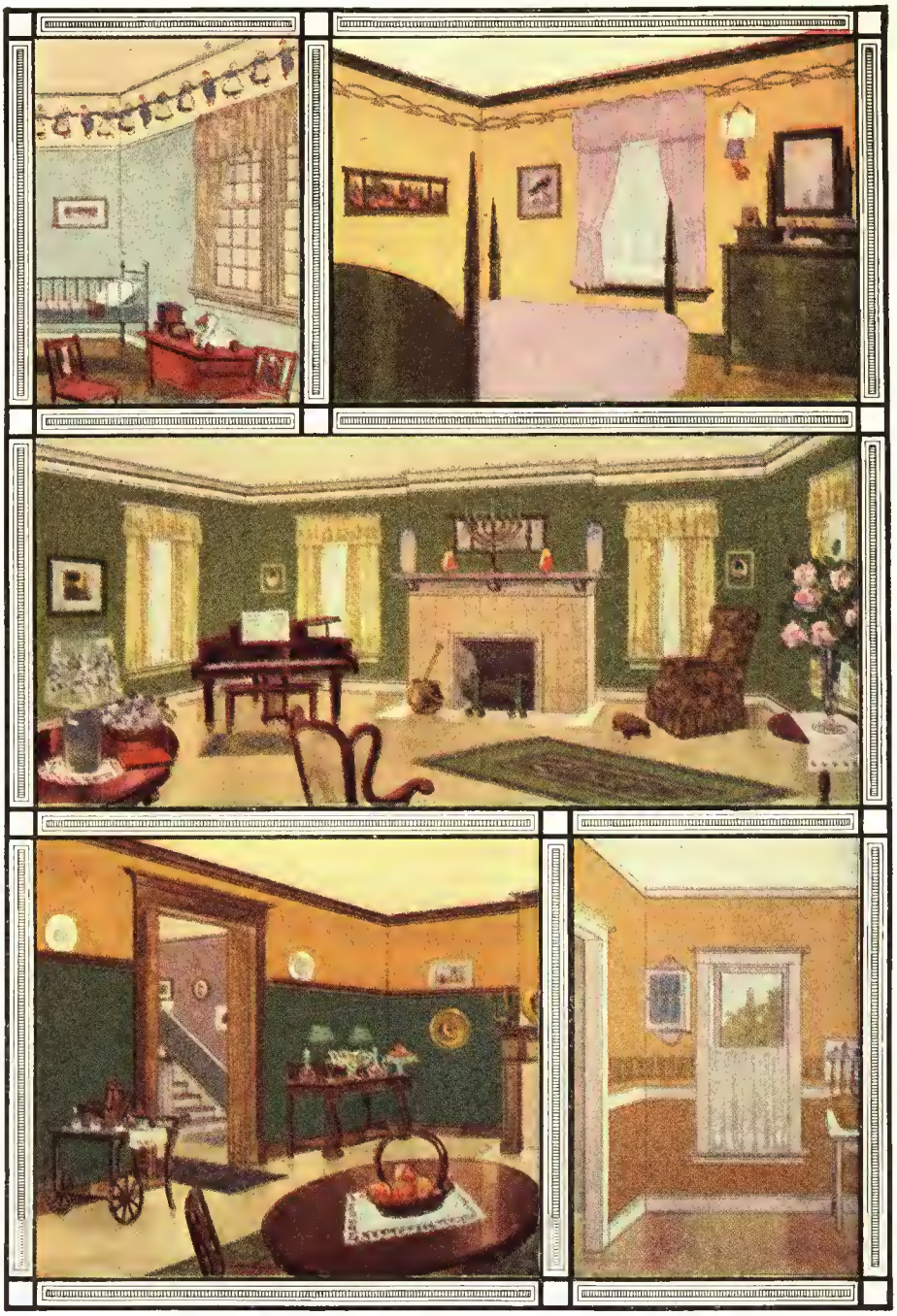
Kitchen

Ceiling No. 26 Alabastine.

Wall No. 43 Alabastine.

Dado No. 611 Alabasco.

Stencil No. 612 in No. **97** Alabastine.



Alabastine Color Plans

We will gladly supply you without any charge whatsoever, with working samples in actual colors of the following Alabastine color schemes, or any of the other schemes shown in this book.



Stencil No. 447



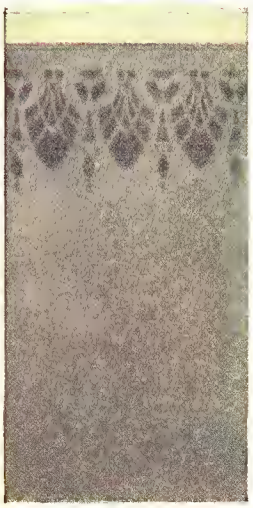
Stencil No. 450



Stencil No. 453



Stencil No. 449



Stencil No. 411



Stencil No. 446



Stencil No. 631



Stencil No. 458

Alabastine Company, Grand Rapids, Michigan

Read what these people say about Alabastine

St. Louis, Mo.

Gentlemen:-

I used your color suggestions and they certainly did work out splendidly.

If I were in the painting and decorating business I could get 25 or more jobs from the friends and relatives who have seen the two rooms in my home decorated with Alabastine. They always remark, "What beautiful bedrooms!"

Alabaetine is without doubt the best coating and decorative material for walls I have ever used, being sanitary, inexpensive, easy to apply, and more artistic than wall paper as one can have his own individual color schemes and designs.

Thanking you very much for your helpful hints, I am,

Respectfully yours,
Geo. Kaetzel

Montezuma, Ia.

Dear Sirs:—

I used the color scheme and think it fine. It was entirely satisfactory. We have three rooms and a hall decorated with Alabastine, so are aware of its good qualities, and we intend using it on some more rooms in the spring.

Thanking you for the color schemes, I am, Youre truly,
Maude E. Gorsuch

Florence, Ala.

Alabastine Company,

Gentlemen:—

I am constantly using Alabastine and am delighted with the beautiful effects it produces. Have recommended it to a number of my friends and I hear nothing but praise from those who use it.

Would be glad if you would send me color suggestions for library.

Yours truly,
Rev. C. L. Price

Baltimore, Md.

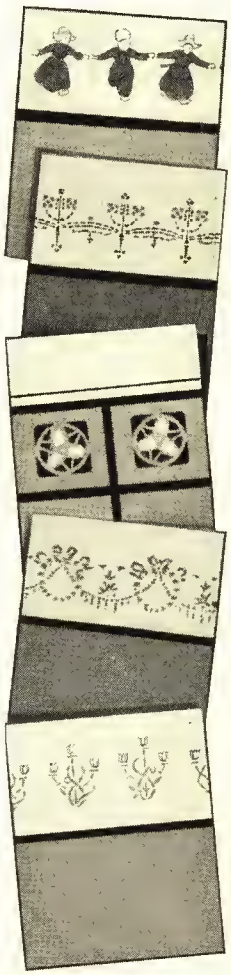
Gentlemen:-

I am more than pleased with the results of Alabaetine. My rooms look fine and I praise it to my friends.

You are at liberty to send anyone who doubts the merits of Alabastine to my house to see what excellent results I have secured from its use. It is clean, neat and pretty. We are all well pleased.

Yours respectfully,
Jas. S. Ruckle

P.S.-We had a hard job for we had to take off three layers of paper and then had a rough sand wall full of nail holes, but the Alabastine and stencils made the walls look fine.



Free Color Plans

Our Department of Design furnishes free of all charge, working samples in actual colors which your decorator can use to secure the exact tints and stencil effects which you have selected. We enclose with this booklet one of our regular Specification Blanks. Read the directions, fill out and send to us and we will supply you, without any charge whatsoever, samples showing ceiling, freize, side walls and stencils done in actual Alabastine tints, for whatever rooms you are going to decorate. Remember we wish to please you fully and give you ideas and suggestions which enable you to have more attractive, correct and satisfying walls than you have ever had before. If our first plans do not meet with your entire approval we shall be glad to submit other plans. Fill out the Specification Blank and mail to us. We will serve you without delay and without any expense to you. We urge you to take advantage of this valuable service.

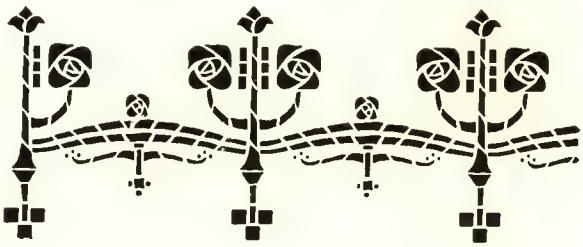
Alabastine Company, Grand Rapids, Michigan

Free Alabastine Stencils

We enable all Alabastine users to secure any of the many artistic Stencils shown in this book or in our special Stencil Book. We send these Stencils without charge, except for packing and postage, where Alabastine is used. All that we require is that you cut from the face of the packages used in the decorating of each room the large word, "Alabastine," sending 10c in stamps or silver for each Stencil to cover postage and packing. We send one Stencil for each room requiring not less than two packages of "Alabastine." Thus you secure Free one Stencil for every room decorated with Alabastine. Alabastine Stencils are oiled for use before shipping and it is a good plan on receipt to give them a coat of shellac, as it preserves the edges and keeps them in shape for future use. Our special Stencil Catalog will be sent on request.



No. 448



No. X



No. 440



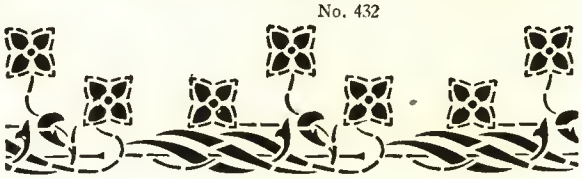
No. 428



No. 432



No. 441



No. 370



No. 433



No. 361



No. 679



No. 435



No. 406

No. 336 Stencil Pattern used above picture moulding on page 2.
No. 456 Stencil Pattern used below picture moulding on page 2.
No. 605 Stencil Pattern used above picture moulding on page 19.
No. 747 Stencil Pattern used below picture moulding on page 19.
No. 366 Stencil Pattern used above picture moulding on page 7.
No. 444 Stencil Pattern used below picture moulding on page 7.

Alabastine Company, Grand Rapids, Michigan

Schools, Churches, Hospitals, Etc.

A great change has taken place in the schoolroom in the last five years. Everything possible is being done in the most progressive schools to surround the child with helpful influences, good pictures, classic statuary, growing plants. Clean, cheerful curtains are found in many schoolrooms and invariably the most attractive schoolroom is decorated in accordance with the new high standards of interior decorating.

Alabastine is more widely and constantly used in schools all over America than any other decorating material. It is used because of its color influence. It is used because it is absolutely sanitary. It is used because it is economical and keeps in good condition longer than any other decorating material, for Alabastine properly applied does not chip, peel or rub off and it does not lose its good color. Moreover, Alabastine, pound for pound, covers more wall surface than any other material.



For its durability and covering capacity, Alabastine is the most economical decorating material on the market.

If you are interested in securing sanitary, inspiring and inviting walls in the schoolrooms where your children spend so many hours each day, and will write us, mentioning the name of your school director, we will see that generous samples of Alabastine or Alabasco, or both, are supplied so that your school director may test the excellent qualities of our products. If your schoolroom walls are not wainscoted above the reach of children's hands, we advise the use of Alabasco, our washable wall paint below the wainscoting.

Alabastine is hygienic, economical, durable, fireproof and beautiful. One coat of Alabastine will kill any germ or bacilli on the walls. The Michigan State Board of Health specifies Alabastine as a means for disinfecting an infected room, especially after pneumonia, pulmonary diseases or diphtheria cases. Dr. H. G. Darwin, first



Deputy Commissioner of the Tenement House Department of the City of New York, says the only safe way to handle a hospital wall is to recoat it. He says: "No one is very sure of how much disinfection disinfects. We hope the disinfection is complete, but we are frequently astounded that we have only used half measures instead of full measures." A coat of Alabastine is a positive measure. Alabasco, our washable wall paint, is being used in many hospitals where it is desirable to wash the walls. Alabastine and Alabasco are used in thousands of the numerous small theatres which have sprung up in the last few years in the large cities and towns, also in shops and office buildings.

We have special plans which we will be very glad to submit without charge to those interested in this class of decorating.



Alabastine Company, Grand Rapids, Michigan

Alabastine Men

There are 60,000

Read these few letters from expert decorators. They have tested the merits of Alabastine and Alabasco in thousands of homes and other buildings. The men who use Alabastine in preference to the common kalsomines and kalsomines under other names, are men who value a good reputation. The decorator can buy cheaper material for less money but when he buys the highest grade wall coating produced—when he buys Alabastine—he is working in the interests of his customer and in the interests of honest decorating. We keep in constant communication with Alabastine decorators. They are the men you will find ready to give you extra service because they are posted on the latest, best and most correct decorating work being done today.

From the Rockford Morning Star

One of the big jobs of the season is the Leland Hotel decorated by W. S. Harper with the well known Alabastine Wall Tinting.

There are 75 rooms with a wide variety of tints and color combinations, all very pleasing and artistic.

Castleton, N. Y.

Dear Sire:

I have used the color scheme you sent me. My house is all Alabastined and it is fine. Alabastine is much nicer than wall paper--it's all that you claim it to be.

Thank you for your kind attention.

Jos. R. Phibbs.

Two years ago I put Alabastine on a green ingrain paper on the lower part of a church wall. The ceiling and border were in fair shape but the walls were faded in places. The paper was soiled. I put on No. 33 first and then No. 16 positive color and it was a good job, and has remained in good condition.

F. B. Edgell, Wis,

(Will be glad to give on request Mr. Edgell's experience with Alabastine on different kinds of wall paper.)

Alabaetine Company

I enclose a picture of our church, the interior of which was finished with Alabastine ten years ago. The ceiling in cream and the eide wall in light green and it looks good today.

Yours truly,

W. H. Mooty, Fla.

Gentlemen:-

In every case I recommend Alabaetine for plaster boards. The time is coming when these boards will be used more and more at the eea-shore, and in the city and country.

If the painter ie educated to this work, he will use Alabastine instead of paint to cover them.

John Jay Ward, Ct.

Napoleon, O.

Gentlemen:-

Please accept thanks for the color echeme. It wae splendid. Our painter, Mr. Parker thought it Al. He is the leader in wall decorations in Napoleon.

Our house is admired by every one.

Yours with thanks,

G. F. Fraley

Gentlemen:-

I find Alabastine very useful for big jobs such as school houses.

By using Alabastine I can accomplish much more in the same time as I do not have to wait long for the material to dry, besides doing good work.

I also use a great deal for cloth signs.

A. J. Terrill, Neb.

(We will glsdly give Mr. Terrill's formula for using Alabastine on cloth signs to any one interested.)

Mountain View Range Hotel
Santa Cruz, Calif.

Alabastine Company
Grand Rapids, Mich.

Gentlemen:-

I thank you very much for all the information you have given me on the use of Alabastine. Have been using Alabaetine for seven yeare, decorating all the rooms in this hotel every spring.

Yours truly,

F. J. Brandt

We have used about 25 packages in all, have decorated 7 roome with Alabastine and used your stencils with the dry positive colors in four roome. All but one room were old walls from which paper had to be removed and walls had to be patched.

Alabastine covers all defects. Looke as good as new. Results very satiefactory.

Geo. W. Olney.

Clinton, Ia.

Alabastine Company, Grand Rapids, Michigan

How to use Alabastine

Alabastine comes in dry powder form packed in full 5 pound packages in white and beautiful tints. Complete directions for mixing are printed on every package. The regular Alabastine Color Card showing the soft neutral tints as well as the deep colors is enclosed with this book. Alabastine can be used on plaster walls, either rough or sand finished or smooth plaster, on brick, canvas, metal and wall boards. Alabastine can be used on painted walls over the paint or over wall paper that is soiled if it does not have raised figures or aniline colors and if it is firm on the walls. A wall finished with Alabasco or other flat paint makes a very desirable surface for Alabastine. Paint or paper may be applied over Alabastine walls. Alabastine is put on the walls with a regular 7 or 8 inch painters' wall brush. Remember, Alabastine is not kalsomine. It is vastly superior. When you order, specify Alabastine. Be particular. Then you can be sure of the beautiful Alabastine effects.

How to use Alabasco

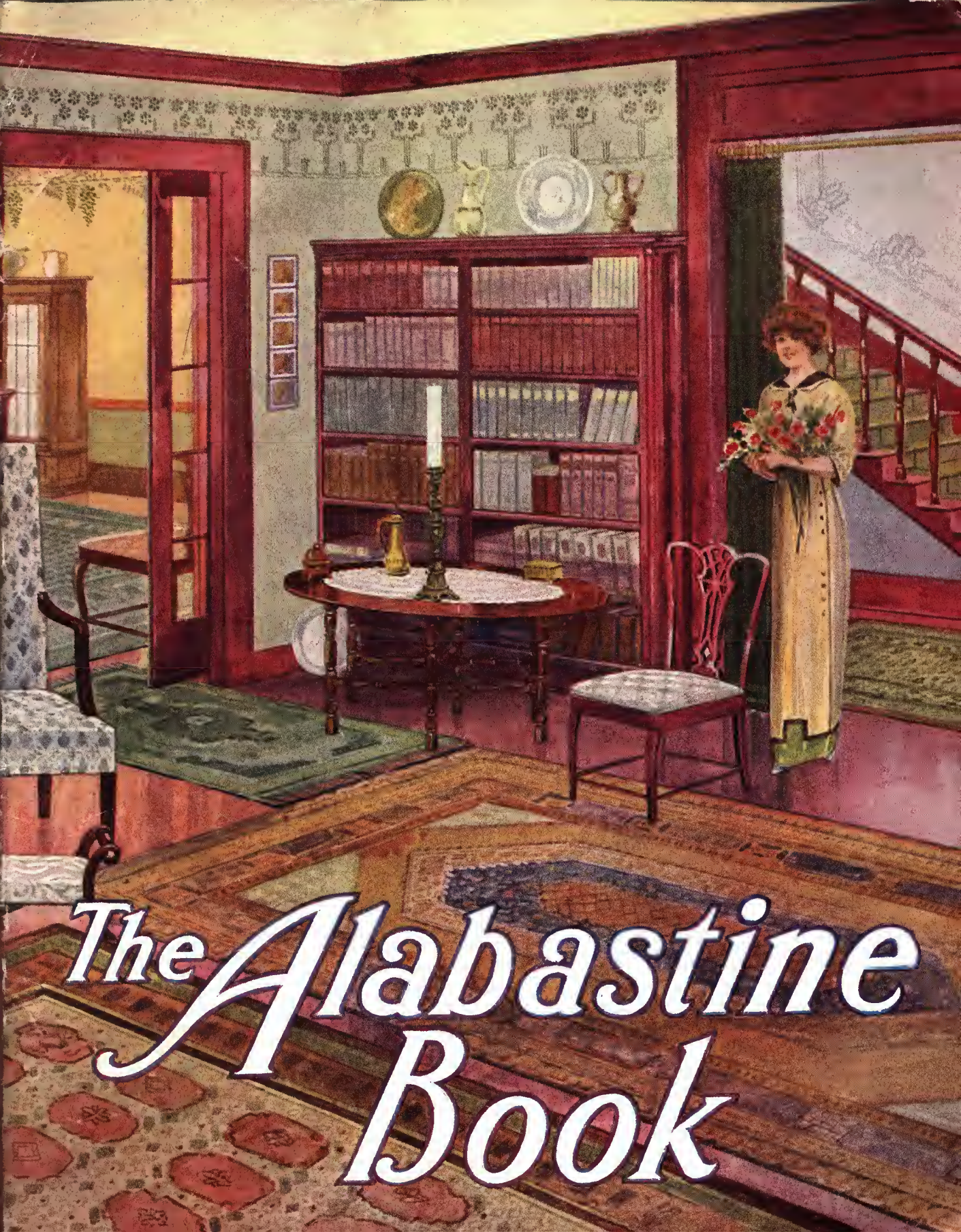
Alabasco is a washable flat wall paint in liquid form. It is applied to the wall like other paint with a regular painter's wall brush. The Alabasco Color Card with complete directions for use on all interior walls will be sent to you without expense if you will ask for it.

The regular Alabastine and Alabasco tints may be lightened by adding white Alabastine or Alabasco. Innumerable shades and variations of color can be produced by intermixing the Alabastine tints. This applies also to the Alabasco tints which are also produced in unlimited variety by intermixing.

For large jobs such as schools, churches and other public buildings Alabastine and Alabasco are put up in bulk. *Sold by Dealers Everywhere.*

Alabastine Company
Grand Rapids, Michigan


ALABASTINE
Alabastine
The Sanitary Wall Coating
ALABASTINE
Alabastine is the Lasting Sanitary and Economical Wall Coating
MANUFACTURED BY
Alabastine Company
Grand Rapids Michigan U.S.A
Branch Office New York City
DIRECTIONS FOR MIXING ALABASTINE
ALABASCO
WASHABLE WALL COATING
LIQUID
FLAT
WALL FINISH
ORIGINAL TINTED
NO 62
MANUFACTURED BY
ALABASTINE COMPANY
GRAND RAPIDS, MICH U.S.A.
ONE QUART


The Alabastine Book


ALABASTINE
Alabastine
The Sanitary Wall Coating
ALABASTINE
Alabastine is the Lasting Sanitary and Economical Wall Coating
MANUFACTURED BY
Alabastine Company
Grand Rapids Michigan U.S.A
Branch Office New York City
DIRECTIONS FOR MIXING ALABASTINE
ALABASCO
WASHABLE WALL COATING
LIQUID
FLAT
ALABASCO
WALL FINISH
MANUFACTURED BY
ALABASTINE COMPANY
GRAND RAPIDS, MICH U.S.A.
ONE QUART

Supplement
to the Alabastine Book

Read this first

ALABASTINE COMPANY GRAND RAPIDS, MICHIGAN

IMPORTANT—Be sure to read this Supplement clear through in connection with your study of the book. It gives many interesting rules and facts about home decorating. Also study its suggestions in connection with the color illustrations of the book. You will find this very interesting reading.

SHOWING YOUR FURNITURE TO BEST ADVANTAGE

It is often a good thing to decorate your walls so as to make the furniture in the room look its best. You will not want to do this with every room, but you will in many cases.

Now, the best way to show off your furniture is to have the wall behind it in a contrasting tone or a contrasting color, or both.

CONTRASTING TONE—Where your furniture is dark, as mahogany, walnut, and Flemish, Mission, Old English, weathered and fumed oak, or the darker golden oak finish, you can show this furniture best if your side wall is in a light tint rather than a dark shade. Dark against light always appears better than dark against dark. By glancing through the illustrations in this book, you will notice that this rule is followed in a large majority of cases. Where it has not been followed, usually it is the second rule of contrast which is employed. This second rule is as follows:

CONTRASTING COLOR—Your furniture will show at its best if the wall behind it is tinted in a color which is a direct color contrast, or nearly so, to the color of the furniture.

We will here name the color contrasts and show you how to make use of them with your furniture.

Reds and browns are a contrast to greens and blue greens, whether in strong colors, deep shades or light tints.

This means that the best contrasting color to your mahogany, to your oak in any of the brown finishes, or to your walnut, is green or blue green. Two good illustrations of this are shown on pages 10 and 11 of this book. In the dining room in the lower left hand corner, notice that the furniture is a reddish brown. The lower side wall is its background, and this is a green. The same thing is true of the living room on the same page, except that the wall color is dark blue, a perfect contrast to browns that have orange tints in them.

Green furniture and woodwork (such as the malachite and bog oak finishes) should have for a contrast some hue, tint or shade of red, such as browns, buffs, tans, russets, etc. In the dining room on page 8 the green furniture and woodwork has a brown side wall for direct contrast. In the dining room on page 9 the green woodwork has a red side wall for contrast. In the bedroom on page 13 a buff side wall is used as a direct contrast to green furniture.

White oak in a "natural" finish (which gives it a hue of yellow), also yellow wicker chairs, etc., take purple, violet and lavender as direct contrasting colors.

White enameled furniture and woodwork harmonize with every color. The same may be said of absolute black.

As to the other colors—blue, orange and purple—they are seldom employed as furniture colors. However, we here give their contrasting colors.

Orange and blue are direct contrasts to each other. To set off blue enameled furniture (if desired) a light tint of orange would be the most direct contrast, and to set off furniture having an orange hue, blue would be the best contrast.

And should your furniture be some shade or hue of purple, a yellow wall would be the most contrasting color.

As to rugs, runners and carpets, you can have these either of directly contrasting colors to the furniture, or of harmonizing colors.

Let us say once more, it is not absolutely necessary that every room be decorated so as to show off the furniture. Where you do wish to do so, however, the above rules will cover all cases.

WHAT COLORS MEAN

PROPER HALLWAY, LIVING ROOM, DINING ROOM AND BEDROOM COLORS

Colors are divided into warm and cold colors. The warm colors are the reds, oranges and yellows, also the yellow-greens. The cold colors are the purples, blues and blue-greens. Light red-purple, however, is a warm color.

Warm colors attract, cheer, enliven you. If the exterior of your home is such that it does not look very inviting, warm colors are recommended for your hallway, in order to take off the chill that the forbidding exterior may have given your visitor. Often living room and dining room colors are made warm, to denote hospitality, conviviality, etc. A dining room pronouncedly of this character is shown on page 9 of this book. The hallway on page 11 is also in these warm, hospitable colors.

Cold colors are known as "restful." They promote quiet, peace, rest. If your hallway is large and decorated in warm, cheery colors, perhaps your parlor or living room should be tinted in cool colors for contrast. You do not want all your rooms warm and enlivening. If your family does considerable quiet reading in the living room, a cool side wall color is recommended, as in the living room on pages 10 and 11. Remember also, there is a certain dignity in cool colors. If you feel that a subtle touch of dignity is desirable in your living room, we recommend cool colors for this. On the other hand, where you have many young people who do considerable entertaining, we recommend warm living room colors, as in the living room shown on page 8.

The same considerations hold in bedroom colors. Is the bedroom also a living room and study room? Are visitors entertained in it? Then we suggest warm colors, such as are shown in some of the bedrooms pictured in this book. But on the other hand, is your bedroom merely a place for rest and sleep? Then we suggest cool colors, as in the sleeping porch shown on page 9 and the bedroom on pages 10 and 11.

BOY AND GIRL COLORS

What colors should the boy's room have? What are proper colors for a girl's bedroom?

As a rule, the most popular child's color is—red. Now, the younger the child, the stronger he wants his red. But as he grows older, he comes more and more to want his reds in "broken" colors—browns, russets, etc. The girl, on the other hand, will probably want her reds pure (that is, without the addition of gray), but in lighter tints, such as pink, rose, tan, buff, etc.

As a rule, then, if you want to give a young child, whether boy or girl, the kind of color which will delight it most, you will employ a full prismatic red such as the lower side wall color in the cardinal dining room on page 9. As the boy grows older, you will give him a "broken" red, as shown on the lower side wall of the dining room on page 8. As the girl grows older, she will be pleased to have a lightened red, as in the shell pink color of the bedroom on page 8, or she will choose the somewhat cooler lavender (a lightened purple) shown in the bedroom on page 12.

Of course, these are not hard and fast rules for every child's room. Nervous children, perhaps, should have the more quieting blues. Or the child's furniture may be in red, with a shade of green on the lower side wall for a contrasting background, as is shown in the nursery on page 10.

Furthermore, it is often considered preferable to have the child's sleeping room in quieter colors, and to have the reds in the living room, where children spend more of their waking hours than in their bedrooms.

ABOUT OUR COLOR PLANS

RECOMMENDATIONS TO AID YOU IN THE CHOICE OF PROPER COLORS FOR YOUR VARIOUS ROOMS

In the accompanying Alabastine Book we have had expert decorative artists prepare for you a number of color plans for hallways, living rooms, dining rooms, bedrooms, nurseries, kitchens, bathrooms, sleeping porch, libraries, etc.

The following information about these rooms will aid you in your choice of proper colors for your own rooms:

HALLWAYS

PEA AND PALM GREEN (Page 9).—A "cool" hallway, recommended for use if the exterior of your home is in "warm" colors and if your living room is decorated in warm hues. Upper side wall in pea green Alabastine, lower side wall in palm green Alabasco. Satisfactory with white woodwork.

TAN-BROWN (Page 11).—A "warm" hallway. Excellent contrast to cold or non-attractive exterior of home. Upper side walls in Alabastine dark tan. Dado in Alabasco, equal parts bungalow brown and pink. This hallway breathes a cheery welcome.

BURNT ORANGE (Page 14, right hand card, upper row).—Another "warm" hallway combination, with a "cool" stencil color, giving excellent contrast. The colors for this combination are produced as follows: Ceiling, Alabastine No. 52; side wall, equal parts Nos. 1 and 10 Alabastine. Stencil No. 449 in Alabastine color No. 98.

LIVING ROOMS

RUSSET BROWN (Page 8).—An inviting living room of warm colors throughout, the border and the rug furnishing the only cool colors. Contrast for furniture and woodwork is secured by contrasting tone, not contrasting color. Same color plan could be used with brown finished oak furniture.

THE "TWILIGHT" LIVING ROOM (Page 9).—The main wall color here is a hue of light purple, made by combining the Alabastine colors brick red, turquoise blue and white. The result is that soft, half-warm, half-cool color of the evening sky. A good color combination for a living room used much in the evening.

OLD BLUE LIVING ROOM (Page 11).—Here the predominant side wall and rug color is blue. This is a cool, quiet, restful room. Excellent for reading and library purposes. Furniture in mahogany and in brown oak finishes give excellent contrast. Woodwork in white.

TAN AND RUSSET BROWN LIVING ROOM (Page 12).—Soft warm wall colors, indicative of hospitality, yet with an atmosphere of dignity. Note that rugs and woodwork of furniture are in harmonizing colors, while tapestry of furniture and curtains are in contrasting colors.

MOSS GREEN ROOM (Page 13).—Here is a case where a warm color (Canary Yellow) has been made cool by the addition of black, so that it resembles green. The real fact is, here is a contrast of tone (between the light yellow curtains and the dark yellow wall) rather than a contrast of color. The mahogany furniture, on the other hand, is in good color contrast to the wall.

"UMBRIAN" LIVING ROOM (Page 14, right hand card, lower row). This living room color combination has been named "Umbrian" because of its resemblance to the tints of Italian landscapes—buff, brown and old blue. This color scheme is recommended for a living room in a family having young people, and especially where much entertaining is done. It is produced as follows: Ceiling, Alabastine No. 26; side wall, Alabastine No. 17; stencil No. 458 in Alabastine color No. 2.

DINING ROOMS

GREEN AND BROWN (Page 8).—A very satisfactory dining room arrangement. Furniture and woodwork is in green, and walls are in contrasting colors, dark tan above and bungalow brown below. Brown oak furniture can also be used in this combination, but will not show off quite so well.

CARDINAL DINING ROOM (Page 9).—This is primarily a man's dining room, and is suggested in case the husband or son of the family does considerable entertaining of men friends. The color scheme—orange and cardinal—is oriental. At the same time, the color contrasts are perfect.

"IDEAL" DINING ROOM (Page 10).—Here is the refinement of color contrast. The furniture and the woodwork is a red-brown (mahogany or brown oak finishes are suitable for furniture here), and the upper side wall is in that delicate shade of brown produced by combining French gray and russet brown (making a good background for pictures). The lower side wall or dado is in Alabasco palm green, an excellent color contrast to the brown wall above and to the furniture and woodwork. Yet these contrasting colors are not violent, but are broken and softened so that even the most delicate taste will be pleased with the contrast. There is dignity, refinement, and good cheer in this color scheme.

OLD ROSE DINING ROOM (Page 12).—Hospitality and cheer are the prevailing note of this room, but with the colors softer than in the dining room on page 9.

"SUMMER-GOLD" DINING ROOM (Page 13).—Old gold and palm (or woodbine) green are the two prevailing colors of this room. These are prime summer colors, the cool green of the lower wall corresponding to shrubbery, while the upper wall is reminiscent of golden atmosphere effects. This color scheme is recommended for summer decoration.

"SIERRA" DINING ROOM (Page 14, second from right, lower row).—A popular dining room combination for this and next year, with the Panama Exposition drawing the world to California. The ceiling is in cream, Alabastine No. 26; the upper third of the side wall is in sage green and the lower wall is in palm green, Alabasco 1 part No. 620, 1 part No. 634. The grape stencil No. 631 goes on the sage green, the ribbons and grapes being in dark red, Alabastine No. 14 and the leaves in palm green, Alabastine 2 parts No. 16, 1 part No. 7.

BEDROOMS

SHELL PINK BEDROOM (Page 8).—This is primarily a girl's room. It is also appropriate for a bridal suite. In fact the only cool colors are the forest green and the purple of the border.

"OCTOBER" BEDROOM (Page 9).—The tan of the autumn woodlands for the side walls, with the more vivid red of the turning oak leaves for the panel borders—this is the motive of this beautiful room, suitable alike for woman or girl, man or boy. The white woodwork and furniture makes it more decidedly a woman's room. Green furniture and woodwork would give it more of the masculine touch.

FRENCH GRAY BEDROOM (Page 11).—French Gray, the side wall color of this room, is very popular at this time. French gray is one of the most beautiful of the "neutral" hues, since it harmonizes with practically every other color, and since it allows for strong tone contrasts with dark furniture of every kind, no matter of what color.

Supplement

LAVENDER BEDROOM (Page 12).—Typically a girl's hedroom color scheme. Lavender has in it both the warmth of red and the coolness of hlue. The furniture is in warm and the draperies in cool colors. Throughout there is a touch of lightness and whiteness.

"SUNLIGHT" BEDROOM (Page 13).—Many persons, especially roomers, use their hedrooms also as living rooms, where they read, play and entertain visitors. Such rooms, especially in the evening, need walls that reflect considerahle light. Bright walls are the purpose of this hedroom, the contrasting tones and colors being secured in the dark greens of furniture and woodwork.

"REST" BEDROOM (Page 14, second card from left, top row).—The object of this quiet color scheme is to produce a feeling of restfulness and harmony, as conducive to slumber. The colors are produced as follows: Ceiling, Alabastine No. 22; wall, 1 part No. 29, 2 parts No. 54 Alabastine.

NURSERIES

WILD GOOSE NURSERY OR PLAYROOM (Page 10).—The color scheme here would prove very satisfactory and refreshing to adults as well as to children. The wild goose horder in blue lends the decided juvenile touch.

DUTCH NURSERY (Page 13).—This is a room of prevailing cool colors, the enlivening qualities heing furnished hy the Dutch children in the horder, in their bright colors.

"ZUYDER ZEE" NURSERY (Page 14, second card from right, top row).—Another nursery with a Dutch motive. Here quieter colors have been used. This is recommended for a child's hedroom rather than for a play room. The colors are prepared as follows: Ceiling, No. 26 Alabastine; wall, equal parts Nos. 23 and 24 Alabastine; Dado, No. 630 Alabasco.

SLEEPING PORCH

On page 9 we give a color scheme for a sleeping porch. The tones are light and the colors are cool.

LIBRARIES

While a number of our living rooms are also used as lihraries, we also give two color plans especially for lihraries.

"ASSYRIAN" LIBRARY (Page 14, left hand card, lower row).—The prevailing atmosphere of the library should he quiet. At the same time the walls should be fairly light. The border here (No. 411) is Assyrian, and lends the dignity of history to the scheme. The colors are produced as follows: Ceiling, Alabastine No. 22; wall, equal parts Nos. 28 and 31 Alahastine.

"LOTUS" LIBRARY (Page 14, second card from left, lower row).

"And lure the silver-breasted Helena
Back from the lotus meadows of the dead"

sang the poet. The lotus flower had an honored place in Egyptian art and in Greek mythology. This lotus horder, with the neutral wall colors, makes an excellent lihrary color scheme. In fact this and the preceding color scheme are suggested for school rooms as well as for homes. The colors of this combination are produced as follows: Ceiling, equal parts Nos. 26 and 52 Alahastine; wall, 1 part No. 24, 1 part No. 48, 2 parts No. 29 Alahastine.

DENS

The color scheme on page 14, top row, left hand card is for a man's den, card room or smoking room. Both design and color scheme are oriental. The colors are produced as follows: Ceiling, No. 52 Alabastine; wall, equal parts Nos. 12 and 3 Alabastine; Stencil No. 447 in No. 7 Alabastine.

KITCHENS AND BATHROOMS

We shall not comment here on the kitchen and hathroom colors. The color suggestions given for other rooms are often applicable to kitchens, bathrooms and other rooms of the house.

USE A GOOD BRUSH

You doubtless realize that with a poor brush you cannot get the smooth effects on your walls that you can obtain with a good brush.

Now, some householders have overlooked this fact, and have used the fibre brush for applying Alabastine to the walls. This is a mistake. No decorating material of any kind can be properly put on the wall with a fibre brush. In spite of your utmost care, an uneven, scratchy surface will result.

Get a good bristle brush and it will last you a lifetime. True, a fibre brush is cheap and a good bristle wall brush costs $1.75 and up. But it means all the difference between good and poor work.

Moreover, when you have once bought your good brush, you can decorate with it for years. Now, tinted walls have never yet gone out of fashion. Not only are they economical and sanitary, but they are artistically desirable. So it will pay you every year or so to Alabastine some or all of your rooms.

Invest in a Good Brush
and have Beautiful Walls

Alabastine Company, Grand Rapids, Michigan

Supplement

LAVENDER BEDROOM (Page 12).—Typically a girl's bedroom color scheme. Lavender has in it both the warmth of red and the coolness of blue. The furniture is in

are suggested for school rooms as well as for homes. The colors of this combination are produced as follows: Ceiling, equal parts Nos. 26 and 52 Alabastine; wall, 1 part No. 24, 1 part No. 48, 2 parts No. 29 Alabastine.

Digitized by

INTERNATIONAL

ASSOCIATION
FOR
PRESERVATION
TECHNOLOGY,
INTERNATIONAL
www.apti.org

BUILDING
TECHNOLOGY
HERITAGE
LIBRARY

https://archive.org/details/buildingtechnologyheritagelibrary

From the collection of:

Jablonski Building Conservation
www.jbconservation.com

Invest in a Good Brush
and have Beautiful Walls

Alabastine Company, Grand Rapids, Michigan